

OF INTEREST TO WOMEN

Examples of a Woman Painter's Art—The Etiquette and Proper Paraphernalia for Simple Weddings—One Woman's Forte.

WRINKLES AND CROW'S FEET

Mrs. Harriet Hubbard Ayer Tells How to Efface These Signs of Age.

She Offers, Moreover, Prevention as Well as Cure, and Puts Cheerfulness With Cleanliness.

Wrinkles in young or middle-aged women are unnatural and to be deplored, and may be entirely obliterated or so lightened as to be scarcely perceptible. They are the result either of ill-health, which has robbed the skin of its elasticity, or of bad habits of involuntarily contracting the muscles of the face in frowning, studying, etc., and, must I say it? frequently of a bad temper and a fretful, irritable nature. They may also be the result of grief and be very pitiful to see, especially in the young, or they may be the little crinkles around the eyes produced by laughter and by that sense of humor which is inherent in many and not disagreeable, but, on the contrary, very suggestive of the spirit of fun which no truly hardened sinner ever possessed.

The general treatment for wrinkles which have been induced by illness and care and anxiety is great cleanliness, nutritious food, out-of-door exercise, agreeable occupation of the mind, and the cultivation of an equable temper and happy spirit. Whatever tends to promote the general health and to increase the deposit of fat in the skin tissues of the face tends to obliterate lines and wrinkles and to increase the firmness and beauty of the skin. Attention to the diet is of the utmost importance, and massage, if not administered too heroically, is of great benefit. The skin is kept smooth and firm by its padding of fat, and with the loss of flesh and the softening of the muscles from whatever cause the skin loses its support and falls into folds and furrows. For these premature wrinkles I advise washing of the face frequently with a good, pure soap and warm water, and the following lotion applied after the face has been rinsed thoroughly so that every particle of soap is removed and carefully dried:

White wine (Barsac or Graves of cheap quality)..... 1 pint
Powdered alum..... 4 grammes
Rose water..... 50 grammes

Dissolve thoroughly and filter. This mixture is endorsed by very high authority as most efficacious in restoring the skin to its original firmness. Apply as often as required.

Massage properly administered and applied in conjunction with an unguent (formula for which has been given before) will positively remove premature wrinkles. A number of mechanical appliances have been manufactured for the removal of wrinkles; the most successful of these is a glass cup with rubber bulb, the treatment being similar to that used in ordinary cupping. If used with discretion this method is advantageous, as it brings the blood to the surface and starts it to circulating where often the skin appears almost dead and bloodless. The difficulty is that an amateur is usually too enthusiastic, and in using the appliances bruises the tender flesh so that large black and blue marks result, and frequently the whole face will present a very battered and dispirited look after a first home treatment with the cup. A better method for treating such wrinkles is in gentle but frequent massage.

A CORN POPPER.

She is a young lady of much dignity, and that is why she so earnestly impressed the clerk in a grocery store when she asked him in a matter-of-fact way: "Have you a popper?" "Yes, ma'am," said the clerk, promptly, "and a mamma, too."

NOT SO FAR WRONG.

A certain young woman had been introduced to a whole roomful of people at an afternoon tea. She went about trying to call everybody by his own name and succeeded fairly well until coming to one distinguished looking man she said, "I know everybody else's name, but when I try to recollect yours I am at sea." "Then you are not far wrong," he replied, "My name is Atwater."

STAINS ON MARBLE.

Iron-rust stains on marble can be removed by rubbing with lemon juice. Stains from any other cause can be taken off by mixing one ounce of finely powdered chalk, one of pumice stone and two ounces of common soda. Wash the marble after using the above mixture with soap and water, and the stains will disappear.

SOME SOCIAL GAYETIES.

The Easter bonnet sale for the benefit of St. Catherine's Home will take place to-day at Mrs. Richard Stevens's house, Castle Point, Hoboken. Most of the hats have been returned by well-known society women, and all are marvels of taste and elegance. Among the fair milliners whose work will be offered at very reasonable prices are Mrs. Harry McVickar, Miss Georgiana Wilmerding, Miss Katherine Gaudy, Miss Ingersoll and Miss Grace Snelling. Besides bonnets there will be an attractive collection of sofa pillows and a flower booth, in charge of Miss N. D. Adams.

One of the prettiest weddings of the season will be that of Miss Ruby Ethelwyn Frazer and Mr. Alan Arthur. It will be

celebrated to-day in her father's studio at the Chelsea, West Twenty-third street, the Rev. Dr. Edward Judson, of the Judson Memorial Church, performing the ceremony. The decorations will be exceedingly novel and artistic.

The marriage of Miss Annie Rouse and Mr. James Ackerman will take place this evening at the residence of the bride's sister, Mrs. Hugh R. McKenzie, St. Nicholas avenue, near One Hundred and Forty-eighth street.

The Knickerbocker Sewing Class will meet to-day at Miss Eliza G. Watson's, No. 51 East Thirty-fourth street.

Miss Helen Steele will be married in Washington to-day to Mr. Edward E. Gwynne. She is a great granddaughter of

Judge Chase, one of the signers of the Declaration of Independence, and he is a nephew of Mrs. Cornelius Vanderbilt.

There will be a pretty sale to-morrow afternoon at the home of Mrs. Thomas Freshorn, Broadway and Fifty-fourth street, for the benefit of the Benevolent and Missionary Chapters of the Church of Zion and Timothy.

Miss Florence Hall, of No. 80 West Eighty-third street, will entertain informally at luncheon to-day.

And now comes a proposal to supply gentlemen with a compound garment—a trousers that can be converted into a knickerbocker and vice-versa. A golf cap that could be made into a high hat and then reshaped at will would tend to make our heroes' outfit nearer still to perfection.

NOVELTIES IN SILVER.

Spoons showing open work silver bowls are prepared to dishes for serving on bonbons. They have ample capacity and are made with long, heavy handles, elaborately carved.

Bread forks make the latest addition to the table equipment. They are of antique shape with pierced tines and heavy chased handles.

Wreaths of tiny silver flowers form the handles of embroidery scissors especially designed for gifts. The sheaths, showing similar decoration, contribute to the effect as well as to safety.

Open work shades over silk linings are seen in conjunction with candlesticks of heavy carved silver.

PORTRAIT AND DECORATIVE PANELS BY DORA WHEELER KEITH.

Some years ago a well-known Boston firm offered two prizes of \$1,000 each for artistic designs for Christmas cards. The first was to be awarded to the one approved by a chosen committee of artists, the second to be given for the design that received the greatest number of votes from the general public. The designs of Miss Dora Wheeler (as she was then) took both prizes.



The ceiling in the library of the Woman's Building at the Columbian Exposition was designed and painted by Mrs. Keith. It is done on canvas, and in the centre is a group of allegorical figures representing Literature, Imagination and Science. This has been purchased by the New York State Commission for the library in the Capitol at Albany.

This artist has designed and directed the making of a number of pieces of an original sort of tapestry, specimens of which were shown at the Columbian Exhibition. The process is known as needlework weaving. The work is exceedingly fine, and nothing like it has ever before been done.

"Daphne's Nymphs" is one of the best known of Mrs. Keith's paintings. "Daphne being turned into a tree has been painted so many times, and the poor little nymphs left out," said the artist, "that

A KNIGHT IN KNICKERBOCKERS.

A little boy of six, who with his parents has been spending the winter in the South, one day found his way into a Sunday school in the city where they were staying. The teacher in whose class he was placed was a pleasant young woman, and when the session was over the child, entirely on his own responsibility, invited her to call upon his mother. In the course of a few days she appeared. After the visit was over the little boy said to his mother: "Mamma, I think you ought to be very proud and thankful to me for introducing you to the best society in Savannah!"

Miss Cecelia Beaux has just completed a three-quarter-length portrait of Mrs. Knight, of Philadelphia.

ENCOURAGING.

A man who occupies an influential position in the city government recently received a letter from a lady who wished to get appropriations for a charitable institution in which she was interested. "We have gotten positions for over a hundred women," she wrote, "have at present seventy-five inmates and a flourishing little colony in Paradise."

BLUE BLOOD IN TRADE.

Mrs. Francis Ralston, a pretty young woman who is a member of Philadelphia's most exclusive set, has gone into the millinery business in the Quaker City. She has long been noted for her exquisite taste in dress, and many of her townswomen are glad of the opportunity of benefiting by it.

WEDDING CEREMONIES.

Appropriate Suggestions and Good Form for Such Occasions.

The etiquette of weddings changes less than might be supposed of a function dependent upon the whim of Dame Fashion. June is still the favorite month and May is presumably unlucky; most girls would rather break a mirror than be married in May. Ovid declares May inauspicious for the "marriage torches of the widow or of the virgin." Ordinarily the prospective bride names the day, but in case of a leap year proposal on her part, the privilege is reversed. The day having been appointed, the groom gives a list of people he wishes invited to the bride. The invitations are invariably sent by her parents, or those who fill their place. No answer is required unless a formal breakfast is served, when the function takes the character of a formal dinner and equal punctiliousness is imperative.

There is no change in the form of invitations. They are engraved on "unfurnished" paper, less heavy and less highly glazed than of late, and you can take your choice between requesting the "honor of your guest's presence," "the pleasure of his company," or simply inviting him to be present, the first form being generally chosen for a church wedding and the others for a home ceremony. The bride's family pay for everything except carriages and the clergyman's fee, though the groom may, if he wishes, give the bridesmaids mementoes of the auspicious day. He is expected to do this with the ushers, while the bride similarly remembers her bridesmaids. A recent bride, who sailed across the Atlantic for her honeymoon, instead of giving her bridesmaids the regulation jewels on her wedding day, brought each a gift especially chosen for her from foreign shores.

The same bride added a pretty bit of pomp to her wedding by having her nine bridesmaids walk three abreast. Fortunately the aisle was broad. The procession of maids formed in the vestry room, each group of three being dressed alike and all wearing white tulle veils which fell a few inches below the waist, and walked slowly down to meet the bride. At the church door they separated and stood facing each other, as if for the Virginia reel, and the ushers led the bridal procession to the altar. The maids, three abreast, fell into line behind the ushers, then came the maid of honor, and last the bride and her father. The going out was in reverse order.

It is very bad form for a bride to howl or smile in passing out of church, but she need not feel obliged to glue her eyes to the floor.

A young woman who runs a winning race with Fashion says the very newest thing is to have a married woman for maid of honor—that is, if the bride's sister or dearest friend happens to be married she is no longer debared on that account. A benedict for best man has been permitted for some time. The duty of the best man is to support the groom after the fashion of a second at a duel, to drive with him to church, stand by him during the ceremony and fee the clergyman.

The groom should remain in the vestry room until he knows the bride is actually at the church door.

It is the duty of the chief usher to place a white ribbon across the aisle to separate relatives and intimate friends from

the other guests. The groom's family sit on the right, or the side nearest him, and the bride's on the left, nearest her. It is desirable that the chief usher should know most of the relatives, although it is quite proper to ask a guest on which side she belongs. The bride's mother comes in shortly before the bridal procession, of which she seldom forms a part. When there is no near male relative she may walk with her daughter to the altar. At the question, "Who gives this woman to be married to this man?" the father of the bride bows slightly but does not take her hand and place it in that of the groom. Soft music is sometimes kept up during the entire service; however, the triumphant burst of the wedding march is more effective after an impressive silence. Under no circumstances must the groom wear evening dress, except at an evening wedding. The bride may be arrayed in a lily of the field or Solomon in all his glory at any hour of the day, but the restrictions upon the groom are rigid. A high-necked wedding gown is imperatively required by good taste, and the Roman Catholic Church forbids any other. A stout girl looks better in a real lace veil than one of tulle, because the extreme fullness required in tulle and its flimsy outlines makes her look larger than she is. The veil is no longer thrown back by the maid of honor or the well intentioned but unskillful groom. A small, detachable veil covers the blusher of the bride as she walks up the aisle. This is removed by the maid of honor after the ceremony and left on the altar rail. On no account must it be carried away.

After the service the best man and one or two ushers hasten out by way of the vestry and are driven to the bride's home to receive the newly married pair. If there is a reception the ushers present the guests. It is no longer permissible for any but her nearest friends to kiss the bride. For an hour and a half the young couple are expected to receive their friends personally, then the bride slips away to change her gown. The wedding tour, however, is no longer considered a necessity, and those who prefer to begin their new life without it have the august sanction of Mme. Grundy. A pretty new fashion is to make the bridal bouquet of as many small bouquets as there are bridesmaids, and attach to each small bouquet a yard or two of white baby ribbon, tucking this ribbon out of sight among the flowers, the whole being bound together by the usual broad satin ribbon. As the bride comes downstairs dressed to go away she pauses and shakes her bouquet over the balustrade and over the merry group below. The narrow ribbons float down to them; each bridesmaid seizes one; the bride unwinds the broad ribbon which holds the small bouquets together, and they drop, each to the girl who holds the ribbon attached to it.

The throwing of rice is a relic of an old Roman custom, which requires a maiden to come to her bridal bearing aloft a sheaf of wheat, emblematic of prosperity. If an old shoe can be lodged on the roof of the bridal carriage, good luck is insured. It is no longer usual to display presents on the wedding day. They are shown before or after the great occasion, always divested of the sender's card.

Thread wasters in the form of a tiny ear of corn, a half open pod of peas, a small carrot and the like, with tops of silver, are the novelties most recently added to the needlewoman's outfit.

ticularly successful. Her aim is not merely to execute pleasing copies of material things, but to make her art the medium of expression for the spiritual side of life. Three of her pictures will be seen at the approaching exhibition at the National Academy, "A Little Fisherman" and a portrait, both in oils, and a pastel of a little child. The decorative panel, "Flora," is in the house of ex-Senator Sawyer, in Washington, D. C.



VIRGINIA POPE, WINDOW DRESSER.

Few women have had such a wide and varied experience in an unique occupation as has Miss Virginia Pope, who has won for herself, through her good taste and originality in designing, a reputation as one of the most competent show window decorators in this country and consequently in the world.

Miss Pope has travelled extensively, not only in this country but in Europe. She was sent at one time to introduce American candles in London, and her unique designs and fancy decorations were a revelation to the Londoners.

During her stay Miss Pope decorated many tables for dinners and banquets for the Princess of Wales, Princess Beatrice, Lady Brooke, Lady Gordon and others of

regard to the flowers, etc., but as a rule, when the affair is to be very elaborate, without regard to expense, she usually consults some competent parveyor, who takes it entirely into his hands.

Hours and often days are spent in preparing for the event, which is discussed and looked forward to with much interest by her patrons, although many pretty at home dinners are given without being brought to public notice.

"It is necessary for the one who is entrusted with the arrangement of a dinner to be equal to all emergencies, ready for any changes or exigencies that may arise, and with but a moment's time to prepare for them."

"The service, surroundings and material



the noblest blood in England. She was much sought after and cultivated, and her presence at a dinner insured at least an artistic success.

In this country Miss Pope is not unknown to fashionable society. The Fields, Vanderbilts, Astors, Delahut-Millers have always insisted on having Miss Pope do the ribbon work and arrange the flowers and favors.

Miss Pope is an enthusiast over her work. "It is really a work of art," she says, "and unless a person has a certain amount of tact, ingenuity, an eye for color and, most of all, originality, it is a difficult task to arrange tables again and again with satisfactory results, unless it is made a study."

"The hostess generally has her ideas in

has a great deal to do with the success in carrying out our ideas or plans, though often I have arranged some of my prettiest effects with simple material.

"My great success, I am told, has been through my originality in preparing some pleasing surprise, the anticipation of which and the conjectures it gives rise to, adding greatly to the interest.

"I cannot express how gratifying it is to hear the expressions of delight and pleasure my work has called forth. To know that it is a success fills me with a new desire to score still another one. My interest once excited, and no obstacle, no matter how great, will serve me an inch from what I have determined upon doing. My very existence seems to hang upon the slender thread of success in my work."

ETIQUETTE OF CHURCH WEDDINGS AND GOWNS FOR THE BRIDE.



There are at this moment busy heads all over town making wedding dresses for brides whose engagements no newspaper has announced and whose weddings are unheralded. It is cheerful to think of so much happiness being served into chignon and silk and nun's veiling and muslin.

For it is the brides who are to wear these pretty, graceful wedding frocks, not the brides stiff with silk and draped with lace, of whose interests we are thinking. The two gowns of the illustration are graceful French models. The first is of china silk, the full skirt being slashed in front to admit of silk muslin gathered into a head and caught with bunches of orange blossoms. The full body has a coquettish basque and full revers, trimmed with satin ribbon and caught together with satin bows. The chemise of the chignon is drawn high, with shirred bands.

Flowers are a pretty and appropriate feature of both of these wedding gowns. The second dress is of soft nun's veiling, with bunches of white lilacs grouped on the front seams. The modest, nun-like fichu is folded across the breast over a chemise of chignon, with a folded stock and bunches of lilacs tucked behind the ears. In the first frock the long sleeves fold easy-like over the hands. The second gown has full elbow sleeves, worn with long gloves. The veils are of tulle, caught with satin ribbons, while to one is added an aigrette.